

MCM: Most-computer-managed agency?

Executives envision not only copy, but design work on PCs

By GAY JERVEY

NEW YORK—The offices of Muir Cornelius Moore aren't unique. Like those of many ad agencies here, they are on Third, not Madison Ave. and, like many, they overflow onto several floors.

They also sport wet-paint signs, ladders, arrows pointing to unfinished work spaces and new furniture. In short, expansion.

But in the midst of all this commotion stands an item of irresolute calm and command: An IBM Series

1 computer that symbolizes the Muir Cornelius Moore modus operandi that has been midwife to the wet-paint signs, the orange crates and the spiraling payroll.

"There is not a more computerized agency anywhere," said its chairman Bill Muir, as he patted the Series 1 proudly and tapped its keys to strut its stuff. "All of our branch offices [three] are linked into our main computer, and we are committed to putting an IBM personal computer in every one of our executives' offices."

"We have been at the right place at the right time," said Mr. Muir, the partner who brought the agency principals together. "We decided to concentrate early on the businesses that are growing, specifically computer systems, aerospace and financial services—business to business. And a significant part of our growth comes from services that are not 'traditional' when you think of an agency."

That Muir Cornelius Moore does (Continued on Page 75)

Agency principals (from left) Bill Muir, Jim Cornelius and Richard Moore, along with new president Ray Freeman, gather around what's helped power their agency's growth.



Advertising Age

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\$1.25 a copy; \$50 a year

The International Newspaper of Marketing • In Two Sections, Section 1.

September 12, 1983

Russ vodka sales seen down drain

By GAY JERVEY

U.S. sales of the popular Russian imported vodka, Stolichnaya, are expected to suffer—some say dramatically—from the recent Soviet destruction of Korean Air Lines flight 007 and the world outrage over the deaths of its 269 passengers and crew.

As furor over the incident intensified last week, anti-Stolichnaya clamor escalated. For many members of the liquor industry—and more than a few "Stolly" drinkers—indicting the brand became a tangible, active way to punish the USSR for the senseless killings.

But for Monsieur Henri Wines Ltd., the Purchase, N.Y.-based company that imports Stolichnaya, history is cruelly repeating itself.

During 1980, Russian tanks rolled into Afghanistan, the U.S. boycotted the Olympics and a grain embargo was imposed. The up- (Continued on Page 82)

Stolichnaya The Vodka



A chill is forming around Stolichnaya vodka's U.S. sales and sponsorships following the Korean Air Lines disaster.

Major fast-fooders locking horns again

By CHRISTY MARSHALL and SCOTT HUME

The battle of the burgers is far from over. Burger King today begins running commercials touting "the big switch." One spot features the MacDonalds, a real family that switched from eating at the No. 1 fast-food chain, McDonald's, to Burger King.

The Miami-based chain says it will back this campaign with the greatest media weight in its history, \$45 million, with tv time accounting for 85% of the allotted funds (AA, Aug. 29). The BK ad budget for the calendar year stands at \$85 million.

Meanwhile, Wendy's International is testing a repositioning of its basic hamburger and reviving

its network tv campaign—moves that reflect a newly assumed competitive stance.

The chain is advertising in Seattle a "new Hot & Juicy" hamburger that essentially is the basic Wendy's Single hamburger put on a 20% larger bun with 25% more condiments topping it.

The point of the test is to fight the common perception that McDonald's Big Mac and Burger King's Whopper are larger than Wendy's Single—and to give it a comparably distinctive name.

As for the "real" McDonald's, the Oak Brook, Ill.-based chain is planning a major pre-Christmas promotion featuring Mattel Toys' Hot Wheels line.

While both companies (Continued on Page 84)



New Burger King spot opens in darkness. Later frame appears on Page 84.

Decisions near in \$150 million worldwide review

Beecham to trim agencies

By EUGENE BACOT

LONDON—Beecham Group is planning a major realignment of its agencies worldwide. Some of the 50 shops on its roster may lose out.

At stake is more than \$150 million in advertising, with the hefty U.K. portion presently split among Ogilvy & Mather, D'Arcy-MacManus & Masius, Fletcher Shelton Delaney, Ted Bates Ltd., Leo Burnett Co., Doyle Dane Bernbach, J. Walter Thompson Co. and Royds Advertising.

In the U.S., Beecham spends about \$80 million in measured media advertising.

Senior management at Beecham's corporate headquarters here confirm they are putting finishing touches to the review, but will not disclose what strategies are being

considered. Results are expected within three weeks.

The restructuring is believed to cover all markets where Beecham operates, including the U.S., Europe, the Middle East, Far East and Latin America. Worldwide sales of Beecham consumer goods (excluding pharmaceuticals) top \$1.77 billion.

Beecham insiders say the British-based multinational marketer of toiletries, household goods, food and pharmaceuticals is seeking cost-saving and efficiencies in two areas: Reducing duplication among agencies and reaping the benefits of transnational campaigns which carry a similar message across national boundaries.

The company is anxious to carry successful campaigns into other parts of the world based on the ex-

perience of selected agencies in handling Beecham brands.

The problems will come from client conflicts among agencies if Beecham seeks realignment through the major networks.

For example, in the U.K., Burnett has links with both Beecham and Nestle, while D'Arcy has worldwide links with Colgate-Palmolive. Burnett, in fact, is seen by some sources as a potentially major victim of a consolidation because of its strong ties to Procter & Gamble Co.

Ogilvy & Mather handles Beecham toiletry products in Europe, Latin America, the Middle East and Africa. While it handles only food brands for rival Unilever here, not toiletries, it does handle Lever Bros. toiletries in the U.S.†

last minute news

O&M to gain \$20 million Duracell account

BETHEL, CONN.—Dart & Kraft's Duracell U.S.A. will move its \$20 million-plus batteries account to Ogilvy & Mather, New York, effective Jan. 2. Dancer Fitzgerald Sample has had the account since 1974.

DFS gets 'major' assignment from Helene Curtis

CHICAGO—Helene Curtis Industries' consumer products division has given Dancer Fitzgerald Sample, New York, its first assignment: An unnamed "major" new personal care line. Ad spending for the introduction is said to be close to the \$10 million Curtis put behind the launch of its Finesse haircare products. Backer & Spielvogel, New York, remains the agency for Suave and Finesse.

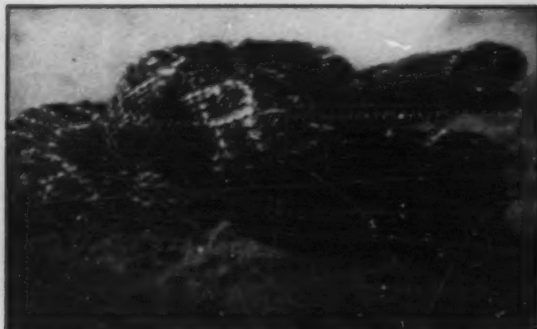
Chevrolet making big sports tv buys for '84 cars

WARREN, MICH.—Chevrolet is making major tv sports buys to support its 1984 models, including 43 World Series spots, largest single sponsorship of the Super Bowl, exclusive auto sponsorship of the Winter Olympics and heavy buys for the summer games. Chevy general marketing manager Tom Staudt also said the company is considering producing wholly sponsored tv shows. Chevy said media ad spending this model year (see earlier story on Page 3) will be up just enough to cover inflation; in calendar 1982 it spent an estimated \$134 million, via Campbell-Ewald. The '84 ad theme: "Chevrolet and you are taking charge," adding "and you" to last year's (Continued on Page 8)



Silver Creek's new 30-second spot, via Young & Rubicam, Chicago, seeks to convey a macho image by showing an

Silver Creek smokeless back —and heeds call of the wild



unflinching cowboy in close encounters with a rattlesnake. In another spot, he bests a tarantula. The Helme Tobacco



Co. smokeless tobacco uses the tag line, "Silver Creek. It's cut a little rougher." (See story on Page 86.)

Public tv near a 'go' with enhanced IDs

By RICHARD L. GORDON

WASHINGTON—The government panel studying ways to meet public tv's financial needs is leaning toward an advertising recommendation that already has drawn a skeptical reaction from the American Assn. of Advertising Agencies.

When the Temporary Commission on Alternative Financing holds a key meeting Sept. 13, insiders expect it will endorse a recommendation favoring "enhanced" on-air credits for public tv program underwriters, but not standard commercials.

The enhancement most likely would mean underwriters could mention brand names of their products when they identify themselves, something they are not now permitted to do.

The chairman of the 11-member panel, which includes four members of Congress, is Federal Communications Commission member James H. Quello.

Last week he said that enhanced underwriting credits look more viable to him than the standard 30-second and 60-second commercials sold by a handful of stations in a test authorized by Congress.

Mr. Quello's view differs from the advice he quietly sought from Four A's this summer.

Though not advocating that ads be permitted on public tv, Four A's president Leonard S. Matthews wrote that the just-completed experiment showed public stations can generate substantial revenues (Continued on Page 80)

CBS, ABC plan cross-promotions

Nets fine-tune lineups

By JAMES P. FORKAN

NEW YORK—Agencies, advertisers and affiliated stations tracking the new tv season kept erasers at the ready as the three tv networks continued to fine-tune the program calendar, for both the final preseason dates and the early weeks of the fall season.

CBS will begin "After M*A*S*H" on Sept. 26 with an hour episode rather than the half-hour earlier planned, delaying "Newhart's" return to Oct. 3. Thus, CBS will have two long-form series openers on Sept. 26, with "Emerald Point NAS" which bumped the planned two-hour first-run "Little House on the Prairie," whose new air date has not been fixed.

Two early cross-promotion series stunts emerged last week. One will find Boss Hogg and Enos from the "Dukes of Hazzard" guesting

on the Oct. 2 "Alice" premiere on CBS and Ben Murphy and Marshall Colt of ABC's "Lottery" appearing on "That's Incredible" for a Sept. 19 lottery-related story segment. To justify the "Alice" crossover, CBS said Boss Hogg will be identified as a "distant relative" of Jolene, the southern waitress on "Alice." Later this fall, NBC said, "Diff'rent Strokes" will feature Mr. T of "The A Team" as a guest.

Also on Oct. 2, "The Jeffersons" will begin a three-episode storyline.

CBS last week booked "Carpool," a tv movie comedy, as its Oct. 5 movie title against NBC's baseball playoff coverage. So far, no other movies have been chosen to counter the playoffs or ABC's subsequent World Series telecasts.

Later in October, according to various industry sources, NBC is planning to repeat "Animal House" on Oct. 9, the made-for-tv "Women of San Quentin" (bumped from Oct. 16 by "High School USA") on

Oct. 17, "A Haunting Passion" on either Oct. 24 or 31 and "The Elephant Man" Oct. 30.

On the series side, Katz Communications executives said that viewers will notice when "St. Elsewhere" returns in October that it has become "lighter, less dramatic" than last season; newcomers "Manimal" and "Boone" also will be lighter than first thought, the sales rep added.

Looking ahead to November, "Chiefs," the six-hour CBS miniseries, now has been slotted in that sweeps period, as expected (AA, Aug. 29). CBS said last week that the miniseries will air on Nov. 13, 15 and 16. CBS' decision to go with three movie nights this fall, which surprised most admen when announced last spring, was explained as sensible, in part, because of its backlog of made-for-tv movies and because the movie nights were ideal for its miniseries. "Chiefs," will fill movie slots on two nights (Continued on Page 80)

highlights

Monday, September 12, 1983

Summer network tv shows failed to produce a hot hit, but the season was interesting nonetheless. See Page 6.

The U.S. Census Bureau is predicting the population boom in the Sunbelt will continue through the 1990s. See Page 10.

Commodore International still is hunting for an agency to replace Ally & Gargano as it looks ahead to the Christmas buying season. See Page 12.

Specialty soaps for facial cleansing are a growing category, with major health & beauty aids marketers jumping into the business. See Page 22.

Quaker Oats' introduction of reformulated Puss 'n Boots Moist Meals semimoist cat food comes at a time of new market growth. See Page 24.

Nimslo and Berkey Marketing remain hopeful that new print ads and a lower price will help the Nimslo camera offering 3-D prints start selling to more consumers. See Page 28.

Cover photography: Center photo by Allan Landau. Kitchen, courtesy Karlson Kitchens, Northbrook, Ill. Dallas Cowboys photo by David Woo, Dallas Morning News.

McDonnell Douglas Corp.'s new series of print ads for its aircraft subsidiary's MD-80 airplanes position the planes as "elegant investments." See Page 28.

Ford's Lincoln-Mercury division is taking a high-information approach with its mainstream ad campaign for new models. See Page 32.

CORPORATE CLOSEUP

Bank of America, after watching its retail market share and profits dwindle in recent years, is adopting a more significantly aggressive approach as it pursues its lost image as an innovator and consummate marketer. See Page 4.

INTERNATIONAL

The Australian tobacco industry has had a bad year and things probably will get worse before they get better. Cigarette advertising may be curbed altogether. See Page 46.

Nike, the U.S.-based athletic shoe marketer that outpaced world leader Adidas in the U.S., is still lost in the pack after chasing Adidas for a year in Germany. See Page 48.

VIDEOTECH

The national tv networks already are scheduling specials for 1984 and beyond. See Page 58.

MAGAZINE

The epicurean market is currently populated by five upscale magazines battling for advertisers; some say the market is ripe for even more. See Page M-4.

Dallas-Fort Worth: The two cities form a mecca for young people, young ideas and young businesses, a combination that marketers are finding irresistible. See Page M-9.

In order to win new business, agency executives sometimes have to go to outlandish ends, which makes losing even harder. See Page M-34.

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Vol. 54, No. 36—ADVERTISING AGE (ISSN 0001-8599) is published weekly except semi-weekly the third week in March, the second week in September at 740 Rush Street, Chicago, IL 60611. Second-class postage paid at Chicago and additional mailing offices. Send address changes to ADVERTISING AGE, Circulation Department, 740 Rush Street, Chicago, IL 60611.

United Air takes shine to Florida

By SCOTT HUME

United Airlines is sending Al E. Gator back to the swamp.

In early November, the nation's largest air carrier will break what it calls a more aggressive campaign for its Florida routes.

The animated alligator character used since January, 1981, as spokesman for the lucrative vacation routes is being replaced by a campaign themed: "United shines to Florida."

As a unifying visual effect, each of the new commercials features a glowing sun spot glittering on a coffee cup, sandy beach or other element.

The new advertising replaces the light tone of the Al E. Gator effort with a competitive message that emphasizes United's leadership in nonstop service to the state.

"The campaign positions us where we belong: As the largest carrier to Florida," said Bill Alenson, United's director of advertising. "Al did a terrific job of getting awareness for our Florida routes, but these spots are a bit more aggressive. They say loud and clear, 'United is the leader.'"

Leo Burnett USA, Chicago, handles the Elk Grove Village, Ill. (Continued on Page 84)

Census looks West for fastest growth

WASHINGTON—Marketers plotting a Sunbelt course for the rest of this century got a new navigational fix from the U.S. Census Bureau last week.

It predicted the 1970s population boom in the South and West is

likely to continue through the 1990s.

If anything, said bureau demographer Signe Wetrogan, "the trends are more accentuated" than the government believed when it published its last forecast five

years ago.

"If they continue, we'll be seeing significant changes in population distribution," she said.

California, Florida and Texas are each expected to gain 6 million residents between now and the end of the century, according to the bureau.

California will remain the nation's most populous state, and Texas and Florida will climb at the expense of New York. Pennsylvania, Illinois and Ohio will each drop a notch in the rankings of most populous states, but New York will drop two places, from second to fourth.

The states with the highest predicted percentage growth rates in the 1980s and 1990s are: Nevada, 59% in the 1980s and 50% in the 1990s; Wyoming, 48% and 43%; Arizona, 46% and 40%; Utah, 39% and

36%; Florida, 37% and 31%; Alaska, 30% and 21%; Colorado, 30% and 24%; Idaho, 28% and 25%; Oregon, 26% and 21%, and New Hampshire, 23% and 20%.

Population losses over the 1980s and 1990s are expected in Massachusetts, New York, Pennsylvania, Ohio and the District of Columbia. Losses are forecast to begin in the 1990s for Rhode Island, Connecticut, New Jersey, Illinois, Michigan, Iowa and South Dakota.

The new forecast markedly changes expectations for the nine-state Northeast region. Predictions of modest population growth for the Northeast, made five years ago, are replaced in the current report by a forecast of steady population erosion.

By contrast, bureau experts now say the 13-state West region, rather than the 16-state South (plus the District of Columbia) is the best bet to be the fastest-growing area through 2000.

Population growth for the 12-state North Central region, predicted as modest but steady five years ago, is expected to be marginal in the 1980s and then decline in the 1990s, Ms. Wetrogan said.

Nationally, the bureau predicted the U.S. population growth rate will increase to 9.72% over the 1980s from 8.95% in the 1970s.

Regionally, the Census Bureau predicted population in the 13-state West region, particularly the Mountain States, will climb 22.2% by 1990, and another 18.1% from 1990 to 2000.

Though it includes California, the nation's most populous state, the West was still the most lightly populated region in 1980, with 19% of the national total. By 2000, however, the bureau said it will be the second most-populous region, accounting for 23.4% of all Americans.

The South, with 33.27% of Americans in 1980, is expected to grow 15.92% in the 1990s and have 35.15% of the national population by the end of the decade.

In the 1990s, the South region is forecast to post 12.8% growth, giving it 36.95% of the national total in 2000.

The census forecast said the North Central region, which held 26% of the population in 1980, will grow 2.1% over the 1980s, but slip to 24.2% of the national total by

Trout & Ries moves office

NEW YORK—Trout & Ries Advertising has moved to 1370 Avenue of the Americas, 10019.

Population projections

TOP TEN—1980

1. California	23,668,900
2. New York	17,557,300
3. Texas	14,228,400
4. Pennsylvania	11,868,700
5. Illinois	11,418,500
6. Ohio	10,797,400
7. Florida	9,740,000
8. Michigan	9,258,300
9. New Jersey	7,364,200
10. North Carolina	5,874,400

TOP TEN—1990

1. California	27,525,600
2. Texas	17,498,200
3. New York	16,456,700
4. Florida	13,316,000
5. Pennsylvania	11,720,400
6. Illinois	11,502,500
7. Ohio	10,753,100
8. Michigan	9,394,300
9. New Jersey	7,513,100
10. North Carolina	6,473,400

TOP TEN—2000

1. California	30,613,100
2. Texas	20,739,400
3. Florida	17,438,000
4. New York	14,990,200
5. Pennsylvania	11,207,600
6. Illinois	11,187,500
7. Ohio	10,358,800
8. Michigan	9,207,600
9. New Jersey	7,427,600
10. North Carolina	6,867,900

Source: U.S. Census Bureau

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For more information
Mothers Today. contact Mothers Today,
441 Lexington Avenue, New York, New York 10017
(212) 867-4820



*Total circulation: 900,000; 65% of all new mothers receive a free copy.

Really, Sheffield, the price is right. It's on Classic Laid.



Neenah Paper

Papers that look great in rolls or sheets.

© 1983 K.C.C.

Kimberly-Clark Neenah Paper Division

If you love fine food, read on . . .

Five upscale magazines battle for the epicurean market

By Charlene Canape

Bill and Mary Morgan are a professional working couple who spend long hours at their jobs. After a grueling day, they come home ready to relax. But instead of flopping on the sofa and watching tv, the Morgans are more likely to don aprons and head for the kitchen, where they will create a gourmet meal for two.

There is a food revolution going on in America. "Cookbooks are selling at a better rate than the Bible," says John S. Connors, publisher of *Food & Wine*, one of the five cooking magazines prospering in this atmosphere. Adds Robert S. Phelps, publisher of *Bon Appetit*: "The food enthusiast is continuing to grow in numbers. The blurring of roles and the increase in the number of working people has made cooks out of people who wouldn't have been cooks 10 years ago."

In their parents' time, Bill and Mary Morgan would have had difficulty finding even one magazine that catered to their preoccupation with cooking, let alone the five competing for their attention. Except for *Gourmet*, which is still family-operated, these magazines are owned by major publishers intent on making their entry in this field the premier authority on food. *Bon Appetit*, the largest, with a circulation of 1.3 million, is owned by Knapp Communications, also publisher of *Architectural Digest*. *Cuisine* is owned by CBS, *Food & Wine* by American Express Publishing and the *Cook's Magazine* recently sold more than a 50% interest to *The New Yorker*. Even *Gourmet* may not stay independent for long. The New York Times Co. has had its eye on the magazine for several years. *Gourmet* founder Earle MacAusland died in 1980, and some observers believe his wife, Jean, who is now running the magazine, may be more agreeable to selling.

Already this group of magazines has been dubbed the epicurean field and is attracting the attention of advertisers eager to reach the Bill and Mary Morgans. It is easy to see why advertisers are enthusiastic: The serious cook is a potential customer for a wide variety of products, from microwave ovens to food processors and gourmet cookware. An interest in good food usually includes a desire to travel to a multitude of gourmet spots around the globe. In addition, the food connoisseur often appreciates the best in everything—automobiles, liquor, jewelry, furniture and *objets d'art*. As a result, these food magazines have enlisted a healthy roster of advertisers of luxury goods.

Although these magazines have food as their basic theme, they are choosy about which food ads appear in their pages. While advertisements for basic food ingredients like butter or yeast usually are accepted without question, advertisements for prepared foods are carefully scrutinized.

The *Cook's Magazine*, because "cooking from scratch" is its creed, is most likely to reject a prepared food ad. It recently turned away a potential back cover advertisement for bottled salad dressing. "We would never tell people to use bottled salad dressing," says editor Mary Goodbody. "If I had a recipe that called for French dressing, I would tell them how to make it, not to buy a bottle of it."

Gourmet also rejects most prepared

food ads. "We don't like supermarket ads—cereals, or things like that," says Ada Ross, *Gourmet's* advertising office manager. "We took a Stouffer's ad because we were pushed into it." Robert E. Cowger, circulation director of *Gourmet*, says the magazine received complaints from its readers after it ran that Stouffer's ad.

These policies have created some tension on Madison Avenue. "An editorial policy which reinforces the perception that convenience foods, prepared foods, are less good than their converse is really

issue, the company ran a gatefold ad that featured photos of 28 of its entrees, crepes and side dishes. David R. Alexander, Stouffer's marketing manager for entrees and side dishes, says the ad was designed to convey the large variety of products the company now makes. And in contrast to the complaints registered by *Gourmet* readers to the Stouffer's ad, Mr. Alexander says: "We have had some response from consumers that they have used that [*Bon Appetit*] gatefold as a shopping guide."



Jim Deal

helping to enforce something that has no basis in scientific fact," says David K. Braun, director of media services at General Foods. "It ignores the fact that a tremendous proportion of the population in this country would not be able to do without prepared foods. And some of them make pretty delicious, attractive dishes, too."

One of the General Food's products, Jell-O, was singled out by *Cuisine* publisher Anne Sutherland Fuchs as typifying ads the magazine does not want. She was quoted as saying, "You can't get a Jell-O ad in the morning and go after a Mercedes in the afternoon."

Now, however, Mrs. Fuchs emphasizes that *Cuisine* judges each ad individually. The Jell-O ad still is unacceptable, because the product is aimed at families with "eight children and a mother 18 to 34 years old," she says. But *Cuisine* will take ads for prepared foods that are appropriate for an upscale audience. *Cuisine's* September issue includes ads for Kraft salad dressing, Hidden Valley Ranch salad dressing and Stouffer's side dishes. "Stouffer's is a premium-priced product, and the people who can afford it are more upscale," she says.

Stouffer's also has been warmly welcomed at *Bon Appetit*. In the March

Bon Appetit also uses prepared foods in some of its recipes, notably in the column "Too Busy to Cook." "The column is designed so that you can come home after a busy day, open the pantry and use what's there to make something that you're proud of and that's very tasty," says editor Marilou Vaughan.

The epicurean magazine field has evolved in the last few years. Before that time, there were only the two "pioneers," *Gourmet* and *Bon Appetit*. These magazines continue to be the furthest apart in their editorial and advertising philosophies. *Gourmet* eschews being identified as only a food magazine and on its cover carries the description, "The Magazine of Good Living." It has gained the reputation of being a coffee table book with attractive photographs of dishes that readers like to look at but would never attempt. *Gourmet* carries regular restaurant reviews because the editors assume their readers dine out frequently. The magazine is travel oriented, often carrying features on exotic locales that have little to do with food.

In contrast, *Bon Appetit* expects its readers to be in the kitchen with their sleeves rolled up trying recipes in the latest issue. The magazine strives to demystify food preparation, often carrying pho-

tographs that demonstrate various food techniques. *Bon Appetit* executives are proud of saying the magazine will spend many hours in the kitchen and emerge spattered and stained, evidence that it is being used.

Cuisine, *Food & Wine* and the *Cook's Magazine* now fill in the gap between *Gourmet* and *Bon Appetit*. And while *Bon Appetit* is weathering the newer competition successfully, *Gourmet* is showing the strain.

Throughout its 42-year history, *Gourmet* has never before had to worry about meeting its rate base. The magazine always had been proud that it was delivering a bonus to its advertisers. This year, however, circulation slipped below 650,000, and though advertisers weren't ready to pull out, many began asking questions. *Gourmet's* officials took steps to shore up readership: For the first time it was included in the Publishers Clearing House solicitation, and it sent out a mailing of 400,000, offering subscribers a discount, something the magazine has been loathe to do in the past.

As a result, *Gourmet's* circulation has risen. But it is clear the family-run magazine is having difficulty competing with the publishing giants that have entered the field.

Mr. Cowger, *Gourmet's* circulation director, holds up direct mail solicitations from *Cuisine* and *Bon Appetit*, evidence of the constant competition *Gourmet* now faces. "These two magazines are continually beating the bushes with promos," he says.

Gourmet also is making editorial changes to counter claims its recipes are too difficult. The magazine has avoided listing the ingredients before each recipe, believing such lists looked unattractive. Readers attempting a dish had to read the entire recipe to see what ingredients were needed, a chore that would discourage even the most avid cook. In February, the editors began to list the ingredients, but in paragraph form, again because of appearance. Executive editor Gail Zweigenthal admits that form was unworkable and says the ingredients soon will be listed in column form.

Mr. Cowger concedes that at one time the recipes were too challenging. "We had a phase when the senior editor in the kitchen was an absolute French chef purist," he says. "I think she felt if you didn't spend a day in the kitchen you weren't cooking." Now, however, Ms. Zweigenthal says that of 100 recipes run each month, at least 50 are not difficult.

Yet *Gourmet* has limits on how far it will go to assist the novice cook. Ms. Zweigenthal says the instructional photographs that appear in other food magazines will never be found in *Gourmet*. "One of the things we're interested in being is a beautiful magazine," she says. "All of those hands doing things," she shakes her head. "I don't find them useful."

Serious competition is a new experience for *Gourmet*, begun by Earle MacAusland in 1941, to cater to that affluent segment of the population that enjoyed good living. It was for many years the only magazine of its type. "He [Mr. MacAusland] was Mr. Gourmet; he lived that way 24 hours a day," says Mr. Cowger, who has been a close family friend since 1953. "Everything the man owned was the finest. He always shunned publicity, any kind of show or splash or flash. He loved to cook. I remember when I was spending time at his summer house on Nantucket

Charlene Canape, a business writer in New York, contributes frequent articles on the media to *ADVERTISING AGE*.



Combined circulation of these five magazines is now more than 3 million, with ad revenues for the first six months of 1983 at about \$20 million, a 25% jump over last year.

and found him in the kitchen shelling shrimp. It was the only time I ever saw him without his jacket."

Mr. MacAusland faithfully brought his love of the finer things in life to the pages of his magazine. "In all respects, he never deviated from his principles of where he wanted *Gourmet* to be," says Mr. Cowger. "He would refuse ads he didn't want back in the days when he was struggling for existence."

Mrs. MacAusland has held to her husband's policies. *Gourmet* remains selective about its advertisers, and food makes up a scant 4.8% of *Gourmet's* total advertising. "It's frustrating for the sales people here," Mr. Cowger admits. "They can go out and sell ads and we won't take them."

Gourmet will take cigaret and other tobacco product ads, another reflection of Mr. MacAusland's philosophy. "We get flak [from subscribers] for running cigaret ads, but Mr. MacAusland felt that smoking a good cigar was part of good living," says Mr. Cowger.

For years, other publishers found it difficult to break *Gourmet's* hold on the market. Both CBS and Triangle Publications, which publishes *TV Guide*, launched food magazines, only to scuttle them after a few issues.

But CBS never abandoned its desire to have an entry in this market. When *Cuisine* went bankrupt in 1982, CBS moved in to take over. Officials of CBS Publishing have been slowly refurbishing the magazine, resisting the temptation to redo it overnight. The entire editorial staff, from editor Patricia Brown on down, was invited to stay. CBS did, however, bring in a new publisher, Anne Sutherland Fuchs, who was already at CBS Publishing, serving as vp and publisher of special projects in the women's group, which includes *Woman's Day*. Mrs. Fuchs believes each of the magazines in the epicurean field is unique. Her job, as she views it, is to make *Cuisine* stand out even more.

With its September issue, *Cuisine* unveiled its latest advertising campaign, "*Cuisine* comes out of the kitchen." The magazine intends to focus more on the pleasures of dining, entertaining and travel, and less on the actual mechanics of food preparation. The October cover story features Art Buchwald and his reflections on food. There will be other well known writers from other fields appearing in the pages of *Cuisine*.

Each change *Cuisine* has made is intended to upgrade the magazine's quality another notch. Some observers believe CBS is blatantly imitating *Gourmet*. For example, reminiscent of *Gourmet's* identity as "The magazine of good living," *Cuisine* began to carry on its cover the description, "The magazine of fine food and gracious living." *Gourmet* has be-

come known for its high-quality paper and lush four-color photographs. *Cuisine's* paper quality has been increased twice—in September, 1982, and again in February. The magazine also has increased its use of four-color. "*Cuisine* is an art director's dream," says Mrs. Fuchs, the publisher. "The editors can use as much four-color as they want."

The food connoisseur appreciates the best in everything—automobiles, liquor, jewelry, furniture, objets d'art. As a result, the food magazines have a healthy roster of luxury goods advertisers.

After she took over, Mrs. Fuchs began talking about upgrading the magazine's advertising. She has softened her tone somewhat, but only because she believes the advertising community has gotten her message. "We had to make some strong statements in the beginning in order to survive," she says. "It's important to make a decision and have direction and offer advertisers a specific marketing segment." Mrs. Fuchs says *Cuisine* has not been faced with the distasteful task of turning away advertisers recently because the magazine's marketing position is now clear.

Soon after acquiring *Cuisine*, CBS reduced its rate base from 750,000 to 725,000. Even then, Mrs. Fuchs says, the

magazine made that circulation, "by the skin of its teeth." From December, 1982, until June, *Cuisine* increased to 785,000.

That increase came despite a cover price increase, from \$1.75 to \$2. "The response has been phenomenal," says Mrs. Fuchs. "Now that we are at least 750,000, we can begin to market *Cuisine* in terms of quality."

She says that during the first six months of 1983, *Cuisine* brought in 50 new advertisers. Still, revenues dropped 12.4% for the first six months of 1983, compared with the same period in 1982. Advertising pages declined more than 15%, from 247 to 208.

The magazine is looking for a turnaround in the second half. *Cuisine* officials say it will be up 64% in pages for the third quarter of 1983 compared to the same period in 1982. Two new categories have been added, personal care in September and cosmetics in October. Ads in other categories, notably travel, finance and wines and spirits, also have been increasing.

Like *Gourmet* and *Cuisine*, *Food & Wine* has been cautious about admitting advertisers to its pages. Purchased by American Express Publishing in 1980, the magazine was launched in 1978 as the *International Review of Food & Wine*. "There are some who believe that a start-up magazine should accept all advertisements it can get because it's all money," says Mr. Connors, the publisher. "But I'm a believer that the bad will force out the good."

Food & Wine has turned away much mail-order advertising, either because it is unattractive or extravagant in its claims, says Mr. Connors. Sticking to this restrictive philosophy may be difficult in economic hard times, but he is convinced it has resulted in a mix that enhances the already expensive look of the magazine.

Food & Wine is beginning to reap the rewards of its policy. For January through June, advertising revenues increased a whopping 130%, and ad pages

increased almost 42%, compared with the same period in 1982. Circulation has grown to 500,000, two and one-half times what it was when American Express bought it.

However, *Food & Wine's* method for increasing its circulation and advertising has created controversy in the advertising community, while also pointing out the advantage of having a major corporation as a parent. A *Food & Wine* subscriber who is also an American Express cardholder can request to have his subscription automatically renewed with the cost billed to his credit card account. Anyone who wants to stop his subscription must write in and say so, however. "What person is going to take the time to write in and ask about taking that subscription off?" asks one publishing executive. "It clearly gives the magazine some circulation advantage." Competitors also are eager to point out that American Express itself purchases a generous number of advertising pages in *Food & Wine* (it took 7% of the magazine's total January to June ad pages).

Editorially, *Food & Wine* takes a relaxed approach toward food. While it does not ignore the dishes of the Far East and Europe—its September issue concentrates on Italy—it puts more emphasis on American cooking. The magazine does not insist everything should be prepared from scratch. "A few months ago, we found that by buying store-bought puff pastry and giving it an extra roll, you can come up with a very good puff pastry," says editor William Rice. "We're not afraid to say that to our readers." Mr. Rice says his staff is constantly searching for such valid shortcuts. "People have a more relaxed attitude about food right now," he says. "What we're trying to do is to get them to prepare food better."

That editorial philosophy allows a place for some prepared-food advertising, provided the artwork is attractive. For instance, the August issue carried ads for Hormel bacon bits, Country Cuisine spaghetti sauce and Lucca frozen cheese ravioli. "There's no reason to do everything yourself," Mr. Rice says. "You can cook one course and buy the rest. What you buy is as much a reflection as what you cook." He adds: "*Food & Wine* is in the middle [of this field of magazines], and we should be. We look attractive on a table, and we get picked up and used."

If Mr. Rice is more relaxed about food, it is because he is very confident in the kitchen. Of the five food editors, he is the only one with formal culinary training. He studied at the Cordon Bleu school in Paris, the Culinary Institute of America, Hyde Park, N.Y., and Les Amis du Vin, an international wine society.

(Continued on Page M-38)

The epicurean magazines compared

Magazine	Guaranteed circulation	4-color page	B & W page
Bon Appetit	1.3 million	\$22,315	\$15,620
Cuisine	750,000	16,510	11,565
Gourmet	650,000	13,600	8,000
Food & Wine	500,000	11,685	7,790
Cook's Magazine	106,000	3,110	2,074

Magazine	Ad pages (Jan.-June 1983)	Ad revenues (Jan.-June 1983)	Ad pages (Jan.-June 1982)	Ad revenues (Jan.-June 1982)
Bon Appetit	455.00	\$9,007,691	471.53	\$7,866,340
Gourmet	420.32	5,377,196	395.54	4,873,259
Food & Wine	208.85	2,043,387	147.23	889,438
Cuisine	207.99	3,235,570	246.71	3,693,157
Cook's Magazine	74	161,021	66.5	93,506

Sources: Advertising Age survey; Publishers Information Bureau; Cook's Magazine.

Epicurean

(Continued from Page M-5)

While in France, Mr. Rice worked as a cook in a restaurant in Burgundy and picked grapes in Bordeaux. He came to Food & Wine in 1980 after being executive food editor of the *Washington Post*, where he wrote for and edited two weekly food sections and a wine column.

According to Mr. Connors, *Food & Wine* also strives to keep its readers up to date on happenings in the food world. As part of this strategy, Mr. Rice and other members of his staff have been courting up-and-coming chefs, encouraging them to create for the magazine. As part of the lure, *Food & Wine* is constructing a model kitchen that visiting

sible and wanting to make everything from scratch. The *Cook's Magazine*, which comes out six times a year, was promoted primarily through direct mail, using lists of people who buy cookbooks, cookware and certain types of mail order foods. The magazine deals solely with American food, reflecting Mr. Kimball's view that the U.S. is the most exciting place now for those interested in serious cooking.

For the first two years, Mr. Kimball says, the emphasis was on improving the editorial product, not on attracting advertisers. The *Cook's Magazine* could afford to ignore advertising sales. The annual subscription price is \$18, and Mr. Kimball says 85% of the revenue came from subscription sales. Nevertheless, advertising revenues have been increasing at a steady rate.

Some might say the magazine has done its best to hinder advertising sales, with policies even more stringent than *Gourmet's*. Besides rejecting ads for prepared foods, *Cook's Magazine* also refuses ads for cigarettes. "Cigarettes and food do not go together," says editor Ms. Goodbody. "Cigarettes dull the palate."

In addition, the *Cook's Magazine* carries a cookware testing section in each issue where it evaluates equipment in "Consumer

Reports" style. "We have lost advertising in the past [because of this section]," says Mr. Kimball. "But we feel it gives the magazine credibility."

The *Cook's Magazine* also is unconventional in its cover art. Rather than having tantalizing photographs of food to tempt people passing through the checkout counters or by newsstands, each cover is a watercolor of a basic food, like apples or peas. Mr. Kimball says that because the magazine is interested in the basics of food, its cover approach transmits that message faster than the photograph of a prepared dish. However, he admits, "You have to hold your breath when you put a magazine with a watercolor on the newsstand." He said *Cook's Magazine* now sells 30,000 of its 106,000 circulation on newsstands.

It was perhaps inevitable that another magazine with original art on its cover, *The New Yorker*, would be attracted to the *Cook's Magazine*. Mr. Kimball says he had been approached many times in the past about selling but was uninterested until he met with officials from *The New Yorker*. "They are an interesting group," he says. "They understand publishing in terms of putting out a quality magazine." Mr. Kimball says he was at a point where he had to raise more capital or else be satisfied with a much slower growth rate.

According to George Green, president of *The New Yorker*, *Cook's Magazine* appeared to complement nicely another recent purchase by the company, *Horticulture*. He says 12% of the people who subscribe to *Cook's* also have their own greenhouses. With *The New Yorker* behind it, Mr. Greene believes the magazine could increase its circulation to 200,000. "After that we'll see where it's going," he says. So far, both Mr. Green and Mr. Kimball agree *The New Yorker* connection has given *Cook's* new clout on Madison Avenue.

While the rest of the food magazines aim for narrow audiences, *Bon Appetit* has broadened its appeal. With 1.3 million circulation, it is 10 times the size of the *Cook's Magazine* and also is leader in total advertising revenue. For the first six months of 1983, *Bon Appetit* took in more than \$9 million in ad revenues, a 14% increase over the \$7.9 million recorded for the first six months of 1982.

Cleon T. (Bud) Knapp purchased *Bon Appetit* from the Pillsbury Co. in 1975. Mr. Phelps, who has been publisher since March, says that when *Bon Appetit* was owned by Pillsbury, clerks in his local supermarket used the magazine to keep the bottles from knocking together when

those answering, only 4% considered cooking a chore, while 86% said they cooked for fun, 84% identified themselves as creative cooks and 95% saw cooking as a form of self-expression.

Mr. Phelps and others in the epicurean field take comfort in these findings. "It's

not a fad," says *Food & Wine's* Bill Rice. "People in this country are making their food and consuming it." If, as these publishers believe, the public's appetite for cooking information proves to be insatiable, then not only will these five magazines survive, but others may join the field.

"The long-range demographic data on this field of magazines is excellent," agrees Peter Diamandis, publisher of CBS's *Woman's Day*. "The interest level, the economics of

the people who read these magazines, suggest it is a field with a rosy future." But, he cautions, "we have also seen people die of thirst in a rowboat."

According to Mr. Diamandis, it is important that each of these magazines carves out its own niche.

J. Kendrick Noble, a media analyst with Paine Webber Mitchell Hutchins, agrees: "Four or five magazines in this field is a high number unless each begins to develop a specialty," he says. "Otherwise, they're likely to come in conflict at some point."

Yet Mr. Noble does not believe the field is saturated. He pointed out that there are now more than 50 computer magazines, some of them covering just one computer, like the International Business Machines Personal Computer. He predicts the same type of specialization could occur in gourmet foods. "Wine alone could support a few specialty magazines," he says.

"I wanted a magazine that would tell how a recipe was developed and explain the techniques."

**—Christopher Kimball
Cook's Magazine**



Mr. Kimball

packing groceries. "Bud Knapp had a vision of what that magazine could become," says Mr. Phelps. Mr. Knapp's timing was impeccable, and *Bon Appetit*, which continues to benefit from aggressive marketing, dominates the field.

Bon Appetit markets its name in two gourmet supermarkets in the San Francisco area. The supermarkets, located in downtown San Francisco and in posh suburban Tiburon, are a cooperative venture with the Safeway Stores chain. Mr. Phelps says the downtown store is profitable, while the Tiburon store is sometimes in the black. Safeway has concentrated on fine food products and hard-to-find ingredients. "The stores have one-quarter the room in soaps, but triple the space in wine vinegar," he says.

Bon Appetit recently completed a three-year study of its audience, which yielded a detailed profile of the food enthusiast. *Bon Appetit* had an 80% return on its survey—2,376 respondents. Of

Bring on the bicarbonate

Poor Bill Rice. As editor of *Food & Wine*, he is constantly on the lookout for new restaurants that might be worth a mention in his magazine. Recently, he enjoyed a sumptuous lunch at an excellent restaurant in New York. He returned to his office thinking he would skip dinner, only to find that five dishes had just emerged from the test kitchen and were waiting for his approval. Bring on the bicarbonate.

Sometimes being editor of a food magazine can be too much of a good thing. Too much filet mignon. Too many pastries. Too much wine. But most of the time it is one of the best jobs in the world. "There's a lot of glamor," Mr. Rice admits.

"Just the other night I was at a reception at the Four Seasons. The luminaries were there—Beard, Claiborne."

Patricia Brown, editor of *Cuisine*, agrees. "It's really a wonderful job," she says. "It's marvelous when you dine in great restaurants. And the people involved in food are so wonderful and so much fun to deal with."

Mary Goodbody, editor of *Cook's Magazine*, will travel anywhere in the U.S. for a story. She went to Vermont to write an article on maple syrup, to Louisiana for a feature on oystering, to Missouri to investigate German cooking, to California to explore the current popularity of goat cheese and to Hawaii for a piece on maca-

damia nuts. The other editors all have done their share of traveling around the globe to keep up to date on happenings in the food world.

Yet all that travel can become tedious. Jane Montant, editor-in-chief of *Gourmet*, takes three four-week trips to Europe each year. "I detest airports," she says. "The whole thing of transportation has reached a point where you just grit your teeth and put up with it."

All the dining and drinking the job requires can take its toll on the waistline. "One thing I've done is increase my amount of exercise," says Marilou Vaughan, editor of *Bon Appetit*. "I run and do aerobics. And I've learned to say no. When I first came here and went to a tasting, I went in like they were the last desserts in the world."

Mr. Rice says that when he doesn't have an event to attend, he will go without a meal or grab a sandwich at his desk.

Ms. Brown also uses free lunch hours to cut back. "See that apple over there?" she asks a visitor.

"That's my lunch." After lunch, Ms. Brown planned to take part in an exercise class given in *Cuisine's* offices by an outside instructor.

Ms. Vaughn says she takes vacations that totally deemphasize food. "I found I can go to Hawaii, sit on a beach, eat fruit and forget about food," she says. —C.C.



Bill Rice: Hobnobbing with Beard and Claiborne.



Ms. Fuchs

"You can't get a Jell-O ad in the morning and go after Mercedes in the afternoon."

**—Anne Sutherland Fuchs
Cuisine**

chefs may use. That kitchen is only one of six being constructed by the magazine at its headquarters in Manhattan. When completed, *Food & Wine's* test kitchens will be the most elaborate of any food magazine.

American Express also is looking for other ways to market *Food & Wine's* name. The magazine developed a promotion with Macy's in California, a food and wine festival that included a booklet of the magazine's recipes. More such events are planned. "If you didn't do such promotions, it would take you five years to become well known," says Mr. Connors.

Anyone who studied the food magazine field back in 1979 might have concluded that with four magazines already being published, there was little room for another. Yet Christopher Kimball concluded that no one else was doing the job that he expected from a food magazine. "I wanted a magazine that would tell how a recipe was developed and explain the techniques," he says.

The idea, according to Mr. Kimball, was to own a small corner of a large market—those 100,000 to 200,000 cook hobbyists who are intent on improving their cooking skills, avoiding shortcuts, insisting on using fresh ingredients when pos-



Cuisine (with Art Buchwald on its October cover) is "coming out of the kitchen" by moving away from food preparation mechanics.



videotech update/ BY MAURINE CHRISTOPHER

'Tonight' need help? A few suggestions

"Don't," Merv Griffin once quipped, when asked how one should go about competing against NBC's Johnny Carson in a format even remotely like the "Tonight Show."

Mr. Griffin speaks from experience. His tv performing career was almost derailed when he went head to head against Mr. Carson for CBS in the late '60s. The results were so disastrous that CBS dumped the talk-show approach for movies and series reruns, and Mr. Griffin moved into syndication, where he has made millions.

Now the David facing television's late-night Goliath is Alan Thicke, who premiered last week in "Thicke of the Night" on more than 100 stations, including Mr. Carson's former Baltimore outlet, WMAR-TV.

It's too soon to assess the viewer

or critical response to independent producer Fred Silverman's answer to "Tonight," but WMAR-TV executives are expecting great things of Mr. Thicke.

WMAR-TV doubled its ratings last summer after dumping Mr. Carson for reruns of "Soap." In the July Arbitron sweeps, WMAR-TV drew a 6 with "Soap" against Mr. Carson's 1 rating on an independent uhf station, WBFF-TV.

Heavily promoted on air and in listings ads, Mr. Thicke should be off to a good start in this market, WMAR-TV's bosses feel. They are so confident that they have priced the 30s on the barter series from MGM/UA, InterMedia and Metro-media at double what they were charging for "Tonight."

"Tonight" is not carried in Nashville anymore, and two middle-size markets, Milwaukee and Minneapolis, run the telecast on a delayed basis. During the summer the program has been neck and neck with CBS' dramatic fare in the national Nielsen.

Besides its minor clearance headaches, Mr. Carson's show also suffers from format arteriosclerosis and excessive doses of repeats. (NBC would not tell me what the repeat schedule is for '83-'84 when Joan Rivers will be the only host substitute, filling nine complete weeks. NBC sources could not say if there are to be more or less "Best of Carson" repeats; apparently the Carson people want to avoid

straight answers on this point to keep us tuning in to find out for ourselves. On Mr. Thicke's opening night, the NBC competition was a rerun.)

I caught Mr. Carson's topical, satirical monologs a few times recently when he and his writers were hot. And happily, unlike his straitjacket format, the star himself, at 57, sparkles in a live and lively fashion during his finest moments. He is not going to be a push-over for anyone.

Currently Mr. Carson comes across as a man whose batteries have been recharged by a marriage breakup. He is making effective use of what the supermarket-distributed scandal sheets have to say about him and the pretty actresses he has been seen with since the split. He and Angie Dickinson, on her last visit to the show, stepped easily into the roles of a dating couple who were finding it slightly awkward to work together. Glowing and stimulated they looked, but not awkward.

"Tonight" grosses an estimated \$100 million annually and remains one of NBC's most profitable and reliable shows. What can or should NBC and Mr. Carson do to protect their franchise with late-night audiences? Does the show need revitalizing for a fresher, more modern look?

"I like to see competition; it's good for everybody," said George Schlatter, executive producer of "Real People," who wishes Mr. Silverman well in his new production. "But I don't think the Carson show needs fixing. Johnny is one of the, if not the, most brilliant humorist working today. His talents are awesome."

Mr. Schlatter would encourage Mr. Carson to go right on doing his thing and to have a good time doing it. He applauds the comedian's guest list and his ability to listen to the headline guests attracted to the show. "Why, Johnny Carson could make me funny," said the veteran producer, who figures Mr. Thicke is not in the same league. Mr. Schlatter predicts Mr. Carson will become even more popular with folks of all ages when he returns to the nightclub circuit.

The "Real People" producer, who has been out traveling his own program, taping for the upcoming season, did have a few suggestions, however, for NBC and "Tonight." He would try "to get Johnny to do more shows and, say, give him a couple of affiliates if necessary to get him to work more" and Mr. Schlatter would stir up excitement for the audience and the star by touring the program once in a while. Then, finally, he would pour on more advertising dollars.

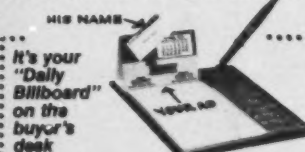
Two former NBC program execs, Paul Klein, president of the Playboy Cable Network, and Mike Dann, senior program advisor, ABC Video Enterprises, agreed that Fred de Cordova, Mr. Carson's longtime producer, doesn't need a show doctor. External changes for a program so dominated by one person would not be worth the time or effort, Mr. Dann told me. The program should, and doubtless will, run its course—every hit must come to an end sometime—in a fashion that is comfortable for the host.

Mr. Klein feels "Tonight" could be given a new look, starting right after the golf swing, just by taking

out the couch and using skits instead of interviews, but he would not tamper with this hardy perennial until and unless it begins to suffer a sharp audience decline.

If his fans begin to desert him, then the network can ask the producers to come up with a different vehicle for their charismatic, wealthy star, assuming that Mr. Carson agrees to stay on the daily ratings treadmill when there are so many other beckoning places where he can perform without that pressure. #

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vidbits

Survey dates for the 1983-84 tv season's sweeps reports, according to A.C. Nielsen Co., are Nov. 3 to 30; Feb. 2 to 29, and May 3 to 30.

Arbitron, meanwhile, has set Nov. 2 to 29, Feb. 1 to 28 and May 2 to 29 as its sweeps periods.

"Dragnet" and "Adventures in Paradise," two old off-network tv series, are headed for reruns on USA Cable Network, joining the already running Alfred Hitchcock mystery series. "Dragnet" will begin Oct. 8, offering two back-to-back 30-minute episodes filling the 7 p.m.-to-8 p.m. slot, plus nightly Monday through Friday half-hours effective Nov. 7 at 7:30 p.m.; all episodes are from 1967-70. "Paradise" (from 1959) will begin on Oct. 3 at 5 p.m.

On The Air, New York, has so far cleared 40 markets for its barter-syndicated "America Remembers John F. Kennedy," including all of the top 10. The two-hour special, co-produced by Group W, RKO Television and On The Air, is due around the 20th anniversary of JFK's assassination in November.

Home Box Office will in early 1984 present a David Bowie concert staged in Canada during September. HBO's Donna Summer concert (AA, Aug. 29) will be shown on Oct. 22, with Starfleet Blair Radio Network carrying the simulcast. HBO and Starfleet also will simulcast a Barbara Mandrell concert in November.

At least 15 Christmas specials, animated or live-action, are due this December in prime time on network tv. CBS will carry eight, with ABC planning at least four, NBC three.

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Cable penetration

Top 50 designated market areas ranked by tv households - 7/83

Market (Per cent penetration)	Cable tv homes
1 New York (31.2)	2,020,890
2 Los Angeles/ Palm Springs (27.8)	1,195,510
3 Chicago (16.4)	489,150
4 Philadelphia (39.0)	947,030
5 San Francisco/ Oakland (46.7)	938,660
6 Boston/Manchester/ Worcester (31.4)	612,550
7 Detroit (23.7)	367,320
8 Washington, D.C. (18.4)	275,220
9 Cleveland/Akron (37.2)	527,380
10 Dallas/Fort Worth (31.2)	438,100
11 Houston (37.8)	494,930
12 Pittsburgh (57.3)	694,490
13 Miami/Fort Lauderdale (34.0)	390,810
14 Seattle/Tacoma (46.3)	519,160
15 Atlanta (34.5)	380,850
16 Minneapolis/St. Paul (13.9)	152,250
17 Tampa/St. Petersburg/ Sarasota (36.5)	391,250
18 St. Louis (26.5)	277,060
19 Denver (25.0)	225,010
20 Baltimore (24.3)	206,580
21 Sacramento/Stockton (32.0)	272,500
22 Indianapolis (38.9)	316,570
23 Portland, Ore. (30.8)	250,320
24 Phoenix/Flagstaff (27.1)	206,960
25 San Diego (60.8)	440,170
26 Hartford/New Haven (53.9)	387,360
27 Cincinnati (30.9)	220,550
28 Nashville/ Bowling Green (31.6)	219,290
29 Milwaukee (21.4)	146,980
30 Kansas City (41.2)	279,760
31 Orlando/Daytona Beach/ Melbourne (48.5)	302,630
32 Buffalo (56.1)	346,540
33 Providence/ New Bedford (26.7)	163,080
34 New Orleans (44.1)	268,010
35 Charlotte (32.9)	199,490
36 Columbus, Ohio (48.7)	286,460
37 Greenville/Spartanburg/ Asheville (35.8)	209,590
38 Grand Rapids/Kalamazoo/ Battle Creek (46.5)	269,400
39 Memphis (36.1)	209,130
40 Birmingham/Anniston (45.8)	261,540
41 Raleigh/Durham (42.0)	229,350
42 Salt Lake City (27.8)	151,810
43 Oklahoma City (47.3)	257,230
44 Louisville (41.3)	222,390
45 San Antonio/Victoria (58.5)	302,370
46 Charleston/Huntington (58.8)	294,480
47 Norfolk/Portsmouth/ Newport News (41.1)	201,790
48 Harrisburg/Lancaster/ Lebanon/York (54.3)	262,550
49 Wilkes-Barre/Scranton (66.2)	314,970
50 Albany/Schenectady/ Troy (53.2)	249,900

Source: A.C. Nielsen Co.

A recent A.C. Nielsen Co. report says that 39.3% of U.S. households now are wired for cable (AA, Aug. 29). This chart shows the top 50 designated market areas by number of cable tv households.